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a better class of music than formerly is sure to be the aim of its members.

We are the more gratified by this, because we have frequently found, in attending these concerts, that the office of the critic was "clean gone"—unless allowance were in all cases to be made, both the works and the execution of them were worthy only of condemnation: the utter trash frequently presented, and their unfinished mode of performance, produced nothing but embarrassment in the mind of the writer as to how the matter should be treated: he had no wish to damp the ardour of a young aspirant; and it has been his frequent practice, therefore, to record such a performance without comment. Now, however, the works of the great masters are placed, by the cheapness of their issue, more within the reach of the humbler classes, and a better style of music, if not of performance, prevails. This must be looked upon as an advance, for the juvenile and unpractised performer must have a beginning; and it is reasonable to suppose, that if a commencement is made upon the higher order of music, there will be no retrogression, as experience improves the taste and expands the judgment. For this reason we are advocates of the establishment of amateur societies, especially with their improved objects and condition.

Looking, therefore, at music as one of the most delightful yet most difficult of the arts, it must be admitted that its professors and the public have been equal gainers by the improvement we have in this paper endeavoured to point out, and we have a confident hope that, year by year, musical taste will be purified of the dross which even to our times has clung to it, and that it shall be estimated by its amount of pure metal alone.

VERNON.

#### TO CORRESPONDENTS.

Late Communications.—*Many such arrive after our Number is gone to press.*

Diapason.—*The Catalogue can only be sent within the United Kingdom. The communication would not interest our readers.*

Constant Subscriber (Glasgow) should write direct in his own name and address.

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Devoniensis.—*No more pause should be made at the end of each line in Singing a Psalm Tune, than would be made in reading the same Poetry without the Music.*

W. H. P. (Frodsham).—*Your question would be answered by any Music-Seller.*

S. S.—*Any statement in Dr. Crotch's Catechism may be relied upon.*

Colored Envelopes are sent to all Subscribers whose payment in advance is exhausted. The paper will be discontinued where the Subscriber neglects to renew. We again remind those who are disappointed in getting back numbers, that only the music pages are stereotyped, and of the rest of the paper, only sufficient are printed to supply the current sale.

#### ERRATUM.

In Sig. Vitelli's Advertisement, in our April Number, read "Oxford Street," for "Alfred Street."

#### Brief Chronicle of the last Month.

**PHILHARMONIC SOCIETY.**—The second concert of this society was held on the 4th, when, in the programme, the same disposition was manifested by the directors to produce works which are, from their unfrequent performance, less familiar to the ears of their subscribers: the idea is laudable—their mode of carrying it out, nevertheless, open to improvement. The novelty of the second concert consisted in the production of an overture by Dr. Schumann, the popularity gained by the eccentricity of the music of this disciple of the "Young Germany" school in his own country, has not yet found an echo here. Spohr's violin concerto in E, Op. 38, admirably rendered by Sainton, whose power over the instrument every time we hear him is greater, was received with high favor—forming a contrast to the apathy that attended the progress and close of Dr. Schumann's work. Beethoven's Cantata, "Der Glorreiche Augenblick," was another attempt at the introduction of novelty; and although the great genius of its composer was to be recognised in most of the passages, we think the principal attraction of the cantata consisted in its strangeness to the audience; the solo parts were sung by Miss L. Pyne, Miss Poole, Mr. Benson, and Mr. Lawler. The finale to *Lorely* (Mendelssohn) and Mozart's Symphony in E flat, were amongst the chief features of the concert; and the brilliant *Masaniello* Overture brought the whole to a close. The third concert was held on the 18th, when Beethoven's fine symphony in D was performed in a style that commanded general approval. Mendelssohn's overture to *Ruy Blas* was unanimously encored; Mozart's *Notturmo*, and a solo for Trombone by Mr. Winterbottom, were the two solo pieces. Madame Novello gave the air "Robert" from *Robert le Diable*, and was most warmly received; Herr Formes was the other vocalist.

**NEW PHILHARMONIC SOCIETY.**—Cherubini's "Requiem" was the feature of the second performance of this society. This noble work has been aptly described as arranged in four divisions—the first consisting of the "Requiem and Kyrie;" the second, the "Dies ira" and the "Lacrymosa;" the third comprises the "Domine Jesu," the fugue "Quam olim" and the "Hostias;" then follow the "Sanctus," "Benedictus," and "Hosanna"—the last division contains the "Pie Jesu," and the "Agnus." The performance of this great work, which is one of the purest originality and grandeur of style, must be considered as an event in music—the beauty and perfect balance of the instrumentation, and the judgment displayed in the choral portions of the "Requiem" entitle it to hold a popular place in the programmes set forth by all our principal societies: the band and chorus did their work nobly, and the audience expressed their admiration, not less by their applause, than by the fixedness of their attention. Herr Lindpaintner's mode of conducting some parts is open to discussion—the opinions formed upon it indeed were various—we were not greatly impressed that his reading was either the most correct or the most effective. Mendelssohn's *Lorely* finale, (Miss L. Pyne soloist) Lindpaintner's overture to *Faust*, and a concerto (Beethoven's in E flat,) played by M. Billet, were also in the selection.

**ROYAL SOCIETY OF MUSICIANS.**—This valuable institution gave its annual concert at Exeter Hall on the 22nd. The *Messiah* was selected as the oratorio. The principal performers were Madame Clara Novello, Miss Pyne, Miss Williams, Miss Dolby, Mr. Reeves, Mr. Lockey, Herr Staudigl, Mr. Weiss, and Herr Formes. The orchestra contained the names of all our principal instrumentalists. Mr. Costa conducted. The concert is likely to add a considerable sum to the funds of this excellent charity.

**M. BILLET'S SOIREEES.**—The concluding Soiree of the season took place on the 7th. The programme contained selections from the works of Hummel, Moscheles, Men-